

PLAY IT
LIKE IT IS
GUITAR
WITH TABLATURE
NOTE-FOR-NOTE
TRANSCRIPTIONS

GUITAR • VOCAL

The White Stripes & ELEPHANT



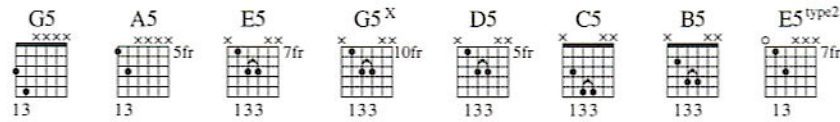


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SEVEN NATION ARMY

Words and Music by
Jack White



Intro

Moderate Rock ♩ = 120

*Gtr. 1 N.C.
Riff A

mf

End Riff A

T
A
B

7 7 10 7 5 3 2 7 7 10 7 5 3 2

*Bass arr. for gtr.

Gtr. 1: w/ Riff A

Verse

Gtr. 1: w/ Riff A (4 times)
N.C.

3

1. I'm gon - na fight 'em off,
hear a - bout it,
Wich - i - ta,

a sev - en na - tion ar - my could - n't hold me back. They're gon - na
ev - 'ry sin - gle one's got a sto - ry to tell. Ev - 'ry - one
far from this op - er - a for - ev - er - more. I'm gon - na

rip it off, tak - ing their time right be - hind my back.
knows a - bout it from the Queen of Eng - land to the hounds of hell.
work the straw, make the sweat drip out of ev - 'ry pore.

And I'm talk - ing to my - self at night be - cause I can't for - get.
And if I catch it com - ing back my way I'm gon - na serve it to you.
And I'm bleed - ing, and I'm bleed - ing, and I'm bleed - ing right be - fore the Lord.

And Back and forth through my _____ mind _____
that ain't what you want to _____ hear, _____
All the words are gon - na bleed from _____ me _____

And the
And the
And the

To Coda 2 \oplus

Gtr. 2
(dist.)

mes - sage com - ing from my — eyes — says leave it a - lone. —
 feel - ing com - ing from my — bones — says find a home. —
 stains com - ing from my — blood — tell me go back — home. —

Gtr. 3
(dist.)

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A
E G E D

End Rhy. Fig. 2A

Gtrs. 2 & 3; w/ Rhv. Figs. 1 & 1A

A

Gtr. 1: w/ Riff A (2 times)
E5 type2Gtr. 2 tacet
N.C.

Gtr. 2



2. Don't wan - na

Coda 1

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (4 times)

E G E D C B E G E D C D C B A/B

Gtr. 4 (dist.)

f
w/ slide

E G E D C B E G E D C D C B A/B

E G E D C B E G E D C D C B A/B

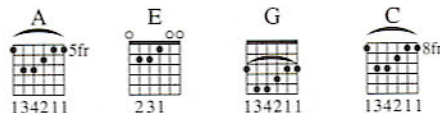
8va

E G E D C B E G E D C D C B A/B

8va

BLACK MATH

Words and Music by
Jack White



Intro

Fast Rock $\text{♩} = 180$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

1., 2., 3.

Gtrs. 1 & 2 (dist.)

C Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4

Rhy. Fig. 1

f

TAB

4. C A5

End Rhy. Fig. 1

Rhy. Fig. 2

End Rhy. Fig. 2

Verse

3rd time, Gtr. 3: w/ Fill 1

A5

C Gsus4 C Gsus4 C

1. Well, don't you think that I'm bound to re - act now?
2. My books are sit - ting at the top of the stack now.
3. Lis - ten, mas - ter, can you an - swer a ques - tion?

Rhy. Fig. 3

End Rhy. Fig. 3

Fill 1

Gtr. 3

fdbk.

(0)

Pitch: E

Gsus4 C Gsus4 Asus4 A5 C

Well, _____ my fin - gers def - i - nite - ly turn - ing to black — now.
 Well, _____ the long - er words are real - ly break - ing my back — now.
 Mm, is it the fin - gers or the brain that you're teach - ing the les - son?

Gsus4 C Gsus4 C Gsus4 C Gsus4 E

Yeah. May - be I'll put my
 Yeah. May - be I'll learn to
 Oh. I can't tell you how

Rhy. Fig. 3

G A C

love on ice, _____ and teach my - self, _____ may - be that - 'll be nice, _____ yeah. _____
 un - der stand, _____ draw - ing a square _____ with a pen - cil in hand, _____ yeah. _____
 proud I am, _____ writ - ing down things that I don't un - der - stand. _____

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
 A5

Slower ♩ = 108 (♩♩ = ♩♩)

Gtrs. 1 & 2 tacet

D5 A5

D5

A
Gtrs. 1 & 2
Gtr. 3 (dist.)
Rhy. Fig. 4

End Rhy. Fig. 4

(dist.) Rhy. Fig. 4

f

1/4

1/4

Gtr. 3: w/ Rhy. Fig. 4

A5

D5 A5

D5

A5



Ah, ah, ah, ah, ah, ah, ah, ah, ah, ah. —

Bridge

Gtr. 3: w/ Rhy. Fig. 4 (2 times)

A5

D5 A5

Math - e - mat - i - cal - ly turn - ing the page. — Un - e - quiv - o - cal - ly

D5 A5

D5

show - ing my age. — I'm prac - ti - cal - ly cen - ter stage. —

A5

D5

E

Gtr. 3

Un - de - ni - a - bl - y earn - ing your wage. — Well, may - be I'll put my

G

A

C

(cont. in

love on ice and teach my - self. May - be that - 'll be nice, yeah.

Guitar Solo

Tempo I ♩ = 180 (♩♩ = $\overbrace{\text{♩} \text{♩}}^3$)

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (3 1/2 times)

C Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4

C

3/4

Gtr. 3

3

*Flick toggle switch on and off in rhythm indicated.

Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 C

grad. bend 1/2 1

17 19 (19) 19 19 19

Musical notation for guitar exercise 7. The top staff shows a sequence of chords: Gsus4, C, Gsus4, C, Gsus4, C, Gsus4, Asus4. The bottom staff shows the corresponding fretting patterns, with fingerings indicated by numbers 1 through 19.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)
A5

The musical score for guitar tracks 1 and 2 consists of two systems. The first system shows a rhythmic figure on a treble clef staff, with notes on the 1st, 2nd, 3rd, and 4th strings, and a 1/2 note value. The second system shows a scale run on a bass clef staff, with notes on the 1st, 2nd, 3rd, and 4th strings, and a 1/2 note value. The scale run is marked with a '1' and a '2'.

Gtrs. 1 & 2: w/ Rhy. Fig. 3

8va--

loco

C

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 1/2 times)

Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4

The musical notation shows two staves. The top staff contains a sequence of chords: Gsus4, C, Gsus4, C, Gsus4, C, Gsus4, and Asus4. Above the first four chords are bracketed notes from a previous section. The bottom staff features rhythmic figures: a dotted quarter note followed by an eighth rest, and a half note. These are repeated under each chord. A dashed line indicates a continuation of the pattern.

*Flick toggle switch, as before.

Gsus4 C Gsus4 C Gsus4 C Gsus4 Asus4 A5

8va

D.S. al Coda

8va

loco

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 3

E

G

Well, may - be _____ I'll put my love on ice _____ and

A

C

teach my - self. _____ May - be that - 'll be nice, _____ yeah. _____

Outro

A5

Asus4

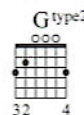
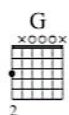
Yeah. Yeah.

Gtrs. 1 & 2

Yeah.

THERE'S NO HOME FOR YOU HERE

Words and Music by
Jack White



Intro

Moderately slow Rock ♩ = 76

A G C A G

Ah.

*Gtrs. 1 & 2

f

TAB

*Gtr. 1 (elec.) w/ slight dist;
Gtr. 2 (acous.)

A G C A G

There's no home for you here, girl; go a - way. There's no home for you here.

Rhy. Fig. 1

End Rhy. Fig. 1

A G C A G

(Gtr. 1, cont. in slashes)

Gr. 1 tacet

C

A

N.C.

Gr. 1

Gr. 2

mp

A

Rhy. Fig. 2

G

C

A

N.C.

End Rhy. Fig. 2

Verse

Gr. 2: w/ Rhy. Fig. 2 (3 times)

A

G

1. I'd like to think that all this con - stant in - ter - ac - tion is just the

C

A

N.C.

kind to make you drive your - self a - way.

A

G

Each sim - ple ges - ture done by me is coun - ter - act - ed and leaves me

C

A

N.C.

stand - ing here with noth - ing else to say.

A

G

Com - plete - ly baf - fled by a back - ward in - di - ca - tion that an in -

C

A

N.C.

spi - red word will come a - cross your tongue.

A G

Hands mov - ing up - ward to pro - pel the sit - u - a - tion have sim - ply

Gtr. 2

C A G

halt - ed, now the con - ver - sa - tion's done.

Gtr. 1

f

3

Gtr. 2

f

1/4

3

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A G C A G

There's no home for you here, girl; go a - way. There's no home for you here.

A C A G

Gtr. 1

Gtr. 2

mp

1/4

3

A G C A Asus4 A Asus4

Verse

Gtr. 2: w/ Rhy. Fig. 2 (3 times)

A G C A N.C.

2. I'm on - ly wait - ing for the prop - er time to tell you that it's im - pos - si - ble to get a - long with you.

A G C A N.C.

It's hard to look you in the face when we are talk - ing, so it helps to have a mir - ror in the room. —

A G

I've not been real - ly look - ing for - ward to the per - for - mance, but there's my

C A N.C.

cue and there's a ques - tion on — your face.

A G

For - tu - nate - ly I have come a - cross — an an - swer which is

Gtr. 2

Gtr. 1

A

G

go a - way — and do not leave a trace.

Gtr. 3 (dist.)

f

*Rake strings behind the nut.

Gtr. 2

Interlude

Gtrs. 1 & 2 tacet

N.C.(A)

(Ah. ———)

Gtr. 3

fdbk.

There's no home for you here, girl; go a - way. There's no home for you here.

let ring ———

13 10 13 10 13 10 13 10

(0)

There's no home for you here, girl; go a - way. There's no home for you here.)

8va *loco* *8va* *loco* *8va*

let ring *+6* *+6* *let ring* *+6*

13 10 10 10 10 10 10 10 13 10 13 10 10 10 10 10 17 (17)

*w/ octave pedal (set for 1 octave higher)

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gtrs. 1 & 2: w/ Khy. Fig. 1 (2 times)
 A G C A G
 8va
 *+6
 2 2 2 3
 *w/ octave pedal (set for 1 octave higher)

Gtr. 3
 A 8va
 G
 C
 A
 G
 w/ slide
 *+6
 17 17/19 17 17/19 15 0 0 0 17/20 20 17 20 15 10 (10)
 *w/ octave pedal (set for 1 octave higher)

Gtrs. 1 & 2

(cont. in slashes)

Bridge

Gtr. 3 tacet

Gtrs. 1 & 2

Wak - ing up for break - fast. Burn - ing match - es. Talk - ing quick - ly. Break - ing
 bau - bles. Throw - ing gar - bage. Drink - ing so - da. Look - ing hap - py. Tak - ing
 pic - tures. So com - plete - ly stu - pid. Just go a - way.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

(Ah.)

Gtr. 3

A G C A G

8va loco

Harm.

*w/ octave pedal (set for 1 octave higher)

Chorus

Gtr. 3 tacet

Gtr. 1 tacet

A

C

A

N.C.

Gtr. 1

There's no home for you here, girl; go a - way. There's no home for you here.

Gtr. 2

mf

A G C A Asus4 A Asus4

There's no home for you here, girl; go a - way. There's no home for you here.

A G C A N.C.

There's no home for you here, girl; go a - way. There's no home for you here.

A G Gtr. 1 A

There's no home for you here, girl; go a - way. No home here.

Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1

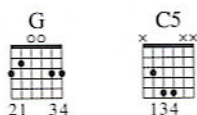
Repeat and fade

A G C A G

There's no home for you here, girl; go a - way. There's no home for you here.

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Lyric by Hal David
Music by Burt Bacharach



Intro

Moderately slow ♩ = 86

Gtr. 1 (semi-clean) *mp*

G C G N.C. G C

TAB

Verse

G N.C. G C

Gtr. 2 (semi-clean) 7

1. I just don't know what to do with my - self. I don't
know what to do with my - self. I don't
know what to do with my - self. Just don't

TAB

Gtr. 2 tacet

G

C

Gtr. 2

G

Am

(cont. in notation)

know what to do with my - self. Learn - ing
know what to do with my - self. Mov - ies
know what to do with my - self. Learn - ing

Gtr. 1 & 2 *mf* slight P.M.

TAB

ev - 'ry - thing — for two. Do - ing ev - 'ry - thing — with you. — And
 on - ly make — me sad. Part - ings make me feel — as bad. — 'Cause
 ev - 'ry - thing — for two. Do - ing ev - 'ry - thing — with you. — And

Chords: F#sus4, F, F#sus4, F

slight P.M.

now that we're through, I just — don't know what — to do. —
 I'm not with you, I just — don't know what — to do. —
 now that we're through, I just — don't know what — to do. —

Chords: Em, A, G, C

Gtr. 2 tacet

Gtr. 1

slight P.M.

let ring — — — —

1. 2. 2nd time, Gtr. 1: w/ Rhy. Fill 1

G

Gtr. 2

2. I just don't Like a sum - mer rose —

mp

P.M.

Rhy. Fill 1

Gtr. 1

f 1/4

3

Bridge

G5

needs the sun and rain, —

Gtrs. 1 & 2

f
dist. on

dist. on

F5

I need your

dist. on

Bb5

F5

sweet love to be loved — a - way. —

fdbk. fdbk.

To Coda

D.S. al Coda
(take 2nd ending)

C5

C5

Gtr. 2

dist. off

3. Well, I don't

Gtr. 1

dist. off

mp

dist. off

⊕ Coda

C5

Outro

G5

F5

Gtr. 2

(cont. in notation)

I just don't know what to do with my - self.

Gtr. 1

Gtrs. 1 & 2
Rhy. Fig. 1

P.M.

G5

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5

F5

Just don't know what to do with my - self.

End Rhy. Fig. 1

10 10 8 7

G5

N.C.

G5

F5

G5

N.C.

Just don't know what to do with my - self. I don't

G5

F5

rit.

G

know what to do with my - self.

Gtrs. 1 & 2

rit.

dist. off

IN THE COLD, COLD NIGHT

Words and Music by
Jack White

Intro

Moderately ♩ = 112 (♩ = ♩³)

Tr. 1 (clean) N.C.(Dm) Riff A End Riff A

mf

The Intro section consists of two staves. The top staff is a guitar line in 4/4 time, starting with a clean tone. It features a series of chords and single notes, with fingerings indicated by numbers 1-5. The bottom staff shows the corresponding bass line with fingerings. The tempo is marked as Moderately at 112 beats per minute, with a note value of 112 (♩ = ♩³).

Verse

Tr. 1: w/ Riff A (2 times)

N.C.(Dm)

The Verse section begins with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

1. I saw you stand-ing in the cor - ner
2. You make me feel a lit - tle old - er,
3. I can't stand it an - y long - er.

on the edge of a burn - ing light. _
like a full - grown wom - an might. _
I need the fuel to make my fi - re bright. _

(A5) (G5)

The Verse section continues with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

I saw you stand-ing in the cor - ner,
But when you're gon - na grow cold - er,
So don't fight it an - y long - er,

come to me a - gain _ in the cold, cold _ night. _

Tr. 1 Riff B End Riff B

The Verse section continues with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

1st & 2nd times, Tr. 1: w/ Riff A (2 times)

3rd time, Tr. 1: w/ Riff A

(Dm)

The Verse section continues with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

in the cold, cold _ night. _

Bridge

N.C.(D5)

(C5) (D5)

(C5) (D5)

(C5) (D5)

(F5)

The Bridge section begins with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

I hear you walk-ing by _ my front door. _

I hear the creak-ing of the kitch-en floor. _

Tr. 1

The Bridge section continues with a guitar line in 4/4 time, featuring a series of chords and single notes. The lyrics are written below the staff.

(G5) (F5) (G5) (C5) (D5) (C5) (D5) (G5)

I don't care what oth - er peo - ple say, — I'm gon - na love you — an - y - way. —

Gtr. 1: w/ Riff B (A5) (G5) Gtr. 1: w/ Riff A (2 times) (Dm)

Come to me a - gain — in the cold, cold — night, — in the cold, cold — night. —

Interlude N.C.(Dm) 1., 2., 3. 4.

Gtr. 1

(A5) (G5) (Dm) D.S. al Coda

⊕ Coda

Outro D C A7 C5

And I know that you feel it too — when my

Gtr. 1

let ring ————— 4

D C A7 C5 D5 C5 A7

skin turns in - to glue. — You will know that it's warm in - side — and you'll come run —

let ring-----4 let ring-----4

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. The lyrics are "skin turns in - to glue. — You will know that it's warm in - side — and you'll come run —". The guitar line features chords D, C, A7, C5, D5, C5, and A7. The bass line has fingerings: 7 7 7 5 5 5, 2 2, 7 7 5 5 5 5, 2 2, 3 3.

G5 F5 N.C.(Dm)

— to me — in the cold, cold — night, —

The second system of the musical score. The vocal line continues with the lyrics "— to me — in the cold, cold — night, —". The guitar line features chords G5, F5, and N.C.(Dm). The bass line has fingerings: 5 5 0, 3 3, 5 7 5 7 10 10, 5 5 8 8 10 10.

in the cold, cold — night, — in the cold, cold night, —

The third system of the musical score. The vocal line continues with the lyrics "in the cold, cold — night, — in the cold, cold night, —". The guitar line features chords G5, F5, and N.C.(Dm). The bass line has fingerings: 12 10 12 14 10 12 5 7 5 7 10 10 10 12 12 14 10 12 5 3.

— in the cold, cold — night. —

The fourth system of the musical score. The vocal line continues with the lyrics "— in the cold, cold — night. —". The guitar line features chords G5, F5, and N.C.(Dm). The bass line has fingerings: 7 5 7 10 5 10 12 12 14 10 12 5 7 7 5.

I WANT TO BE THE BOY TO WARM YOUR MOTHER'S HEART

Words and Music by
Jack White

Gtr. 2: Open G tuning:
(low to high) D-G-D-G-B-D

Verse

Moderately slow ♩ = 74

*D C G

1. I want to be the boy — to warm your moth - er's heart. I'm so scared to take — you a - way. —

Gtr. 1 (semi-clean)

mf
let ring —

TAB

*Chord symbols reflect overall harmony.

D C G

I tried to win her o - ver right from the start, but some - thing al - ways got in the way. —

sim.

TAB

D C G

We've been sit - ting in your back - yard for hours, but she won't e - ven come out and say hi. —

TAB

D C G
 — while my moth - er baked a lit - tle cake — for you, and e - ven dread - ed when you said — good - bye. —
 5 7 7 5 5 7 7 7 3 5 5 5 3 0 2 5 5 0

♫ Chorus

2nd time, Gtr. 2: w/ Fill 1

The image shows a musical score for the song "The Wheels on the Bus". It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "What kind of cart-wheels do I have_ to pull?_ What kind of joke should I lay on her now?_". Above the staff, there are two chord markings: "F" and "G". The bottom staff is a piano accompaniment in treble clef, featuring chords and single notes. At the end of the piano part, there is a marking "P.M.". Below the piano staff, there are several empty staves, likely for a guitar or another instrument.

*On D.S., vocal substitutes 1/4 rest for beat 1.

Fill 1

Gtr. 2

10

10

F G

I'm in - clined to go fin - ish high school just to make her no - tice that I'm a - round.

A

D C G F

let ring----- let ring-----

D C G F

let ring----- let ring-----

Verse

D C G

2. Well, noth - ing I come up with seems _____ to work, feels like ev - 'ry - thing I say is a lie. —

let ring ————— let ring ————— let ring —————

5 7 5 7 7 7 3 5 5 5 3 5 5 3

D C G

— And nev - er have I felt like such _____ a jerk, I'm a - fraid to e - ven o - pen my eyes. —

sim.

5 7 7 7 5 7 7 7 3 5 5 5 3 5 5 3

D C G

— Be - cause I real - ly don't want her to judge _____ me, I want her to real - ly know who I am. —

5 7 7 7 5 7 7 3 5 5 3 5 5

D C G

— And then, and on - ly then will she love _____ me, well, at least that was _____ the plan. —

5 7 7 7 5 7 7 3 5 5 3 5 5 0

Chorus

F G

— If ev - er a boy need - ed a hol - i - day, — if ev - er a girl need - ed some - one to hold. —

P.M.

D

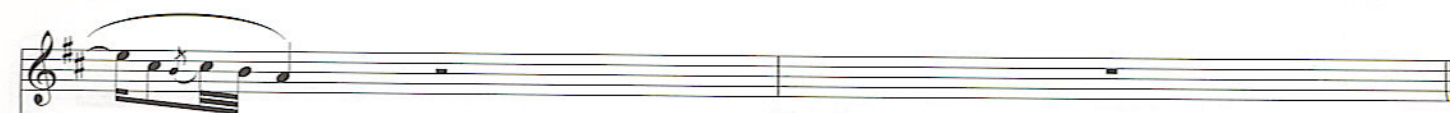
—

P.M. ---

F G

I just hope I don't act the same — way by the time that I get that old. —

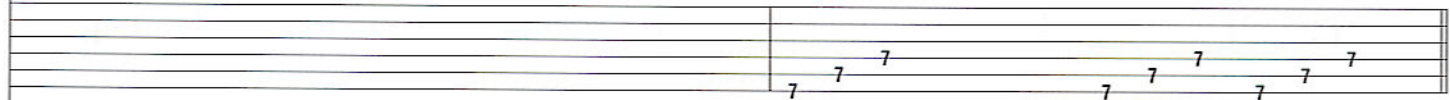
A



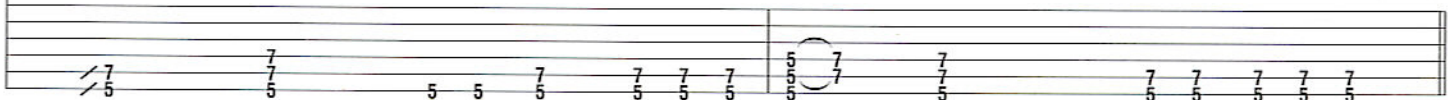
Gtr. 2 (semi-clean)



f
w/ slide
let ring



Gtr. 1



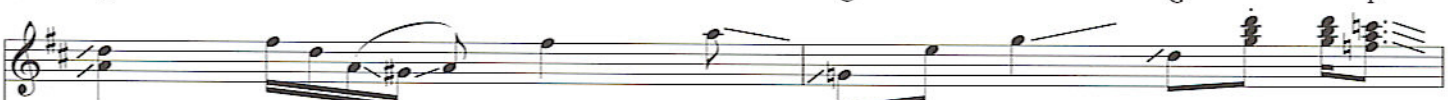
Guitar Solo

D

C

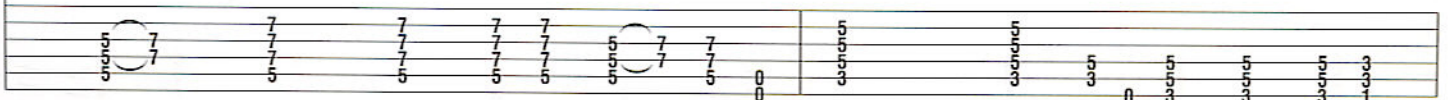
G

F



let ring

let ring



D C G F

let ring-----let ring-----

D C G F

let ring-----let ring-----

D.S. al Coda

D C G F

let ring-----let ring-----let ring-----

⊕ Coda

A

D C G F

let ring-----

D C G F

let ring-----

Verse

D C G

3. I nev - er said I was the heir to a for - tune, I nev - er claimed to have an - y looks.

let ring-----

D C G

But these kind of things must be im - por - tant 'cause some - bod - y ripped out my page

let ring-----let ring-----let ring-----

5 7 7 7 5 7 7 7 3 5 5 3 5 5

A

in your tel - e - phone book.

let ring-----let ring-----

3 5 5 3 5 7 7 5 7 7

D

I want to warm her heart.

let ring-----

5 7 7 5 7 7 7 5

YOU'VE GOT HER IN YOUR POCKET

Words and Music by
Jack White

Intro

Moderately ♩ = 111 (♩ = ♪♪)

Gtr. 1 (acous.) D G C G/B A Asus4 A

mf
let ring throughout

D G C G/B A Asus4 A

Chorus

D G C G/B

You've got her in your pock-et and there's no way

Rhy. Fig. 1

A D G

out now. Put it in the safe and lock it 'cause it's home

C G/B A Verse Am

sweet home. 1. No-bod - y ev - er

End Rhy. Fig. 1 Rhy. Fig. 2

G D

told you that it was the wrong way

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 Am

G D

to trick a wom - an, make her feel she did it her way.

C

And you'll be there if she ev - er feels

Rhy. Fig. 3 Gtr. 1

G C

blue. And you'll be there

F A

when she finds some-one new. What to do? Well, you know,

End Rhy. Fig. 3

Chorus

Gtr. 1: w/ Rhy. Fig. 1

D G C G/B

you keep her in your pock - et } where there's no way
to keep her in your pock - et }

A D G C G/B

out now. Put it in the safe and lock it 'cause it's home sweet

A Am

home.

Gtr. 1

*2nd time, omit grace notes.

Verse

1st time, Gtr. 1: w/ Rhy. Fig. 2 (2 times)

2nd time, Gtr. 1: w/ Rhy. Fig. 2

Am G

2. The smile on your face mind you made her think she had the right
3. And in your own mind you know you're luck - y just to know

2nd time, Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

Am

one. her. Then she thought she was sure — by the way you two could
And in the be - gin - ning all you want - ed was to

2nd time, Gtr. 1: w/ Rhy. Fill 1

1st time, Gtr. 1: w/ Rhy. Fig. 3

have — fun. — But now she might
show — her. — But now you're scared,

2nd time, Gtr. 1: w/ Rhy. Fig. 3 (last 6 meas.)

leave like she's threat-ened be - fore. — Grab hold of her fast —
you think she's run - ning a - way. — You search in your hand —

— be - fore her feet leave the floor and she's out the door. — 'Cause you want —
— for some - thing clev - er to say. — Don't go a - way. — 'Cause I want —

Chorus

Gtr. 1: w/ Rhy. Fig. 1

— to keep you in my pock - et where there's no — way —

out. Put it in the safe and lock it 'cause it's home — sweet —

home, — home sweet home.

Gtr. 1

Rhy. Fill 1

Gtr. 1

0 0 2 3 2 0 2 0 3 2 0 2 3 0

BALL AND BISCUIT

Words and Music by
Jack White

Intro

Moderate Blues ♩ = 74 (♩ = ♩)

*E5

Gtr. 1 (semi-clean)

mf

*Chord symbols reflect overall harmony.

**Fret open E chords lightly; w/ slight P.M.

Verse

E5

1. It's quite pos - si - ble that I'm your third_ man, girl, but it's a fact_ that I'm the sev -

enth son. _____

A

It's quite pos - si - ble that I'm your third_ man, girl, but it's a fact_ that I'm the sev -

E5

enth son. _____

B

A

And right_ now you could care_ less a - bout me, but soon e - nough_ you will care by the time

E5

I'm done. _____

Chorus
N.C.(E5)

Let's have a ball and a bis - quit, sug - ar, and_ take our sweet lit - tle time_

let ring -

— a - bout it.

let ring-----

A G

Let's have a ball, — girl, and take our — sweet lit - tle

let ring-----

E5

time a - bout it.

B A

Tell ev-'ry - bod - y in the place to just — get out, we'll get clean to - geth - er and I'll find me a

E B

soap-box where I can shout__ it. Yeah._

Guitar Solo

E5

Gtr. 2 (dist.)

f *8va* *loco*

*w/ octave pedal (set for 1 octave higher)

Gtr. 1

f (dist. on)

8va *loco* *8va*

***+6* *+6*

**w/ octave pedal (set for 1 octave higher)

A

8va

E5

850

B

850

A

45

N.C.(E5)

loco

(B)

Interlude

E5

Gtr. 2 tacet

G

E5

Gtr. 1

Gr. 1

The image shows a musical score for guitar, labeled 'Gr. 1'. It consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melody with various notes, rests, and a triplet of eighth notes. The bottom staff is a simplified bass line with a single line and a key signature of one sharp. It uses numbers 0, 2, 3, 4, and X to represent fret positions and includes some slurs and ties.

Verse
E5

2. Ya read it in the news - pa - per, ask your girl - friends and see if they know.

The first system of the Verse section features a vocal line with the lyrics "2. Ya read it in the news - pa - per, ask your girl - friends and see if they know." The guitar line includes a 1/2 note bend and a triplet. The bass line has fret numbers 0, 3, 0, 0, 3, 0, 0, 1 and 'x' marks for natural harmonics.

The second system of the Verse section continues the vocal line, guitar line, and bass line. The guitar line includes a triplet and a 1/2 note bend. The bass line has fret numbers 0, 3, 0, 0, 3, 0, 0, 1 and 'x' marks for natural harmonics.

A

Read it in the news - pa - per, ask your girl - friends and see if they know.

The A section features a vocal line with the lyrics "Read it in the news - pa - per, ask your girl - friends and see if they know." The guitar line includes a triplet and a 1/2 note bend. The bass line has fret numbers 0, 3, 0, 0, 3, 0, 0, 1 and 'x' marks for natural harmonics.

E5

— know —

The E5 section features a vocal line with the lyrics "— know —". The guitar line includes a triplet and a 1/2 note bend. The bass line has fret numbers 0, 3, 0, 0, 3, 0, 0, 1 and 'x' marks for natural harmonics.

The musical score for "The Wind" by The Beatles is presented in three staves. The top staff is for guitar, the middle for bass, and the bottom for drums. The key signature is one sharp (F#), and the time signature is 4/4. The guitar part features a melodic line with a key change from F# to D major in the second measure. The bass part provides a steady accompaniment with a key change from F# to D major in the second measure. The drum part includes a bass drum pattern and a snare drum pattern, with a key change from F# to D major in the second measure.

Guitar: The guitar part begins with a melodic line in F# major. In the second measure, the key changes to D major, and the melody continues with a series of eighth notes. The guitar part ends with a final chord in D major.

Bass: The bass part provides a steady accompaniment. In the second measure, the key changes from F# to D major, and the bass line continues with a series of eighth notes. The bass part ends with a final chord in D major.

Drums: The drum part includes a bass drum pattern and a snare drum pattern. In the second measure, the key changes from F# to D major, and the drum pattern continues. The drum part ends with a final chord in D major.

The image shows a musical score for the song "The Ball and the Ring". It includes a vocal melody in G major (one sharp) and a guitar accompaniment. The lyrics are: "Let's have a ball and a bis - quit, sug - ar, and take our sweet lit - tle time - let ring -". The guitar part features a mix of chords and single-note lines, with some measures marked with 'X' indicating muted notes. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp (F#).

48

A

Let's have a ball and take our sweet lit-tle time a

[illegible][illegible][illegible]

Guitar Solo
E5

Gtr. 2

8va-----

loco

8va-----

loco

+6

0 0 3 0 0 0 3 0 3

0 0 3 0 3 0 3 0 3

0

*w/ octave pedal (set for 1 octave higher)

Gtr. 1

(dist. on)

fdbk.

1/2

2 2 3 0 0 3 0 0 3

Pitch: B

0 3 0 0 3

B

8va-----

+6

1/2 1/2 1/2 1/2 1 5 5 3 5 3 5 5 (5) 5 3

0 3 0 3 0 3 0 3 (3) 5 5 3 5 3 5 5 (5) 5 3

0 3 0 3 0 3 0 3 (3) 5 5 3 5 3 5 5 (5) 5 3

fdbk.

2 3 2 0 2 2 2 3 0 2 2 2 2 2 3 0 0

Pitch: B

A5

8va-----

loco

+6

5 7 5 5 5 8 5 8 5 8 5 8 7 7 5 7 5

0 5 7 5 5 5 8 5 8 5 8 5 8 7 7 5 7 5

0 5 7 5 5 5 8 5 8 5 8 5 8 7 7 5 7 5

2 2 2 4 2 0 2 0 0 0 2 2 2 4 2 0 2 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3

E5

8va

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers 0, 14, (14), 14, (14), 14, (14), 14, (14), 14, 12, 14, 12, 12, 15, (15). Above the fretboard, there are diagrams showing a +6 fret shift and a 1-fret shift.

B5

A5

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It starts with a *loco* marking. The bottom staff is a six-string guitar fretboard diagram with fret numbers 7, 9, 7, 9, 9, 7, 9, 7, 9, 9, 5, 7, 5, 7, 5, 7, (7), 7, 5, 7, 5, 7, 5, 7, 3. Above the fretboard, there are diagrams showing a 1-fret shift, a 1/2-fret shift, and a 1-fret shift. The word *let ring* is written above the fretboard.

N.C.(E5)

(B)

Two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various ornaments and triplets. The bottom staff is a six-string guitar fretboard diagram with fret numbers 0, 4, 4, 4, 4, 5, 5, 5, 5, 5, 5, 6, 6, 6, 6, 6, 6, 7, (7), 14, 0. Above the fretboard, there are diagrams showing a 3-fret shift, a 6-fret shift, and a 3-fret shift.

Interlude

Gtr. 2 tacet

G

E5

mf (dist. off)

1/2

0 3 (3) 0 X X X X 0

2 0

X X X 0

2 0

X X X 3 3

Gtr. 1 E5

G5

E5

1/2

0 3 0

2 0

X X X X X X X X

2 0

0 0 0

X X X X

A7

1

3

2 3 2 2 0 3

2 0

X X X X X X X X

2 0

2 3 2 0 2 3

0 2 0

0 1 0

0 1 1 2 4 0 3 2 0 2 0 2 0

E

3

6

0 0 1

0 1 0

0 1 1 2 4 0 3 2 0 2 0 2 0

0 X X X X X X X

0 1 2 3

B

A5

A7

3

1

4 4 4 2 2 0 0

2 2 4 4 2 2 0 0

X 3

3 3 3 3 3 3 3 3 3 3 3 3

B

8va-----7

fdbk. - - - - -

Pitch: G# B

Guitar Solo

E5

8va-----7

8va-----

$$^{*+6}$$

+6

*w/ octave pedal (set for 1 octave higher)

$$\delta va \text{-----}$$

8va-----

+6

+6

[illegible]

$$\begin{array}{r} 3 \\ \times 2 \\ \hline 6 \\ 0 \\ \hline 12 \end{array}$$
$$\begin{array}{ccccccc} & & & & 2 & & 0 \\ & & & & 0 & & 10 \end{array}$$

A5

The image shows a musical score for the piece "The Wind" by George Gershwin, arranged for guitar and piano. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a 2/4 time signature. The guitar part is in the upper system, and the piano part is in the lower system. The guitar part includes a "loco" section and a "8va" (octave) section. The piano part includes a "loco" section and a "8va" (octave) section. The score is for a guitar and piano duo.

E5

The image shows a musical score for the first four measures of 'The Wind' by Gustav Mahler. The score is in G major and 4/4 time. The piano part (top) features a melody with a 'loco' section (measures 1-2) and an 8va section (measures 3-4). The double bass part (bottom) features a bass line with a 'loco' section (measures 1-2) and an 8va section (measures 3-4). The score includes fingerings, dynamics, and articulation marks.

B5

A5

Pitch: B

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top) and a bass part (bottom). The guitar part is written in treble clef with a key signature of one sharp (F#). The bass part is written in bass clef with a key signature of one sharp (F#). The guitar part includes a solo section marked "E5" and "N.C." (Natural Chord) and a section marked "(B5)". The bass part includes a solo section marked "E5" and "N.C." (Natural Chord) and a section marked "(B5)". The score is divided into two systems, each with a guitar staff and a bass staff. The guitar part includes a solo section marked "E5" and "N.C." (Natural Chord) and a section marked "(B5)". The bass part includes a solo section marked "E5" and "N.C." (Natural Chord) and a section marked "(B5)".

E5

8va

*+6

1 12 12 1/2 12 15 12 15 12 1/2 12 15

*w/ octave pedal (set for 1 octave higher)

0 3

2 0 3 2 0 2 0 3 2 0 2 0

[illegible]

A5

8va -

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in four systems, each containing a different instrument part: guitar, vocal, piano, and a bass line.

- Guitar:** The first system shows a guitar part with a treble clef and a key signature of one sharp (F#). It includes a "8va" (octave up) instruction and a "loco" (loco) instruction. The second system shows a guitar part with a treble clef and a key signature of one sharp (F#). It includes a "8va" (octave up) instruction and a "loco" (loco) instruction.
- Vocal:** The second system shows a vocal part with a treble clef and a key signature of one sharp (F#). It includes a "8va" (octave up) instruction and a "loco" (loco) instruction.
- Piano:** The third system shows a piano part with a treble clef and a key signature of one sharp (F#). It includes a "8va" (octave up) instruction and a "loco" (loco) instruction.
- Bass:** The fourth system shows a bass line with a treble clef and a key signature of one sharp (F#). It includes a "8va" (octave up) instruction and a "loco" (loco) instruction.

The score is written in standard musical notation, including notes, rests, and dynamic markings. The guitar and piano parts are written in treble clef, while the vocal and bass parts are written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4.

Pitch: C♯

E5

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two systems of music, each with a guitar staff and a double bass staff. The guitar part is written in treble clef with a key signature of one sharp (F#) and a 12/12 time signature. The double bass part is written in bass clef with a key signature of one sharp (F#) and a 12/12 time signature. The guitar solo is marked "solo" and "f dbk." (f, double bass). The double bass line is marked "loco" and "f dbk." (f, double bass). The score is divided into two systems, each with a guitar staff and a double bass staff.

B5

A5

NC.(E5)

(B)

Two guitar parts, NC.(E5) and (B), are shown. Each part consists of a treble clef staff with a key signature of one sharp (F#) and a corresponding six-string guitar fretboard diagram below it. The fretboard diagrams show fingerings for each note.

NC.(E5) fretboard diagram: 0 4 4 4 5 5 5 6 6 6 | 7 7 7 7 7 7 5 6 7 5 6 7 5 7

(B) fretboard diagram: 0 4 4 4 5 5 5 6 6 6 | 7 5 6 7 5 6 7 5

E5

Gtr. 2 tacet

Two guitar parts are shown. The top part, E5, is a treble clef staff with a key signature of one sharp (F#) and a fretboard diagram below it. The bottom part, Gtr. 2 tacet, is a treble clef staff with a key signature of one sharp (F#) and a fretboard diagram below it. The fretboard diagrams show fingerings for each note.

E5 fretboard diagram: 0 0

Gtr. 2 tacet fretboard diagram: 0 3 0 | 0 3 0

Two guitar parts are shown. The top part, Gtr. 1, is a treble clef staff with a key signature of one sharp (F#) and a fretboard diagram below it. The bottom part, Gtr. 2, is a treble clef staff with a key signature of one sharp (F#) and a fretboard diagram below it. The fretboard diagrams show fingerings for each note.

Gtr. 1 fretboard diagram: 0 3 0 | 0 3 0

Gtr. 2 fretboard diagram: 0 3 0 | 0 3 0

3. Yeah, it's

Verse
NC.(E5)

quite pos - si - ble that I'm your third man, but it's a fact that I'm the sev - enth son. —

0 2 4 0 3 2 0 2 2 2 0 2 0 2 4 X 4 2 0 2 0 0 1/2 0 3 0 0

0 2 4 0 3 2 0 0 1 2 0 1 2 0 0 2 3 4 0 2 0 0 2 0 2 0 3 0 1/2 0

(A5)

It was the oth - er two which made me your third, but it's my — moth - er who made me the sev - enth —

2 2 2 2 4 2 0 2 0 0 2 2 4 2 0 2 0 2 2 4 2 0 2 0 5 1 0 0

(E5)

G5

— son. let ring —

0 X X X 0 2 4 3 2 0 0 0 1 0 4 3 3 2 0 1 1 0 3

B A5

And right now you could care less a - bout me, but soon e - nough you will care by the time —

E5 G5

— I'm done. —

E5 G E5 G5

Spoken: Yeah, you just wait. Yeah, stick around,

E5 N.C.(G5) E5

you'll figure it out.

THE HARDEST BUTTON TO BUTTON

Words and Music by
Jack White

Intro

Moderate Rock ♩ = 128

N.C.

A5

C5

A5

(Bass) 4

Gtr. 1 (dist.)
Riff A

f let ring-----

let ring-----

sim.

TAB

0 2 2 0 3 5 5 3 0 2 2 0

C5 A5 C5 B5 D5 End Riff A

5 5 3 0 2 0 3 5 3 2 4 2 5 7 5

Verse

Gtr. 1: w/ Riff A
A5

C5

A5

1. We start - ed liv - ing in an old house. My ma gave birth and we were

C5 A5 C5

check - ing it out. It was a ba - by boy so we bought him a toy, it was a

B5 D5 Gtr. 1: w/ Riff A (1st 6 meas.)
A5

ray gun, and it was nine - teen eight - y - one. We named him "Ba - by." He had a

C5 A5 C5

tooth - ache. He start - ed cry - ing, it sound - ed like an earth - quake. It did - n't

A5 C5 B5

last long be - cause I stopped it. I grabbed a rag doll and stuck some lit - tle

Riff B
Gtr. 1

Bb5 A5 C5

pins in it. Now we're a fam - i - ly and we're al - right now. We got

End Riff B Rhy. Fig. 1

A5 C5 A5

mon - ey and a lit - tle place to fight now. We don't know you, and we don't

C5 B5 Bb5

owe you, but if you see us a - round - I got some - thing else to show you.

End Rhy. Fig. 1

Asus4 Rhy. Fig. 2 C Asus4 End Rhy. Fig. 2

C Asus4 C

B Rhy. Fig. 3 Bb End Rhy. Fig. 3 N.C. (Bass) 4

Gtr. 1: w/ Riff A A5 C5 Play 3 times B5 D5

Verse Gtr. 1: w/ Riff A (1st 6 meas.) A5 C5 A5 2. Now it's

C5 A5 C5

Gtr. 1: w/ Riff B B5 Bb5 Gtr. 1: w/ Rhy. Fig. 1 A5

C5 A5 C5

A5 C5 B5

back - yard with noth - ing in it ex - cept a stick, a dog and a

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (7 times)

Asus4

Bb5 C

box with some - thing in it. The hard - est but - ton to but - ton.

Asus4 C Asus4

The hard - est but - ton to but - ton. The hard - est

C Asus4 C

but - ton to but - ton. The hard - est but - ton to but - ton, oh oh.

Asus4 C Asus4

The hard - est but - ton to but - ton. The hard - est

C Asus4 C B

Gtr. 1: w/ Rhy. Fig. 3

but - ton to but - ton, oh oh. The hard - est but - ton to but - ton.

Bb Asus4 C

Rhy. Fig. 4

Gtr. 1

End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 4 (2 1/4 times)

Asus4

C

The hard - est but - ton to but - ton. The hard - est

1. 2.

Asus4

but - ton to but - ton. but - ton to but - ton, oh oh.

LITTLE ACORNS

Words and Music by
Jack White

Intro

Moderately ♩ = 118

N.C.(B♭5) (A♭5) (G5) (B♭5) (A♭5)

*Spoken: When problems overwhelm us and sadness smothers us,
where do we find the will and the courage to continue?
Well, the answer may come in the caring voice of a friend,
a chance encounter with a book, or from a personal faith.*

For Janet, help came from her

*Gtr. 1
mf

T
A
B

*Piano arr. for gtr.
Piano sounds 1/4 step flat.

(G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5) (G5) (B♭5) (A♭5)

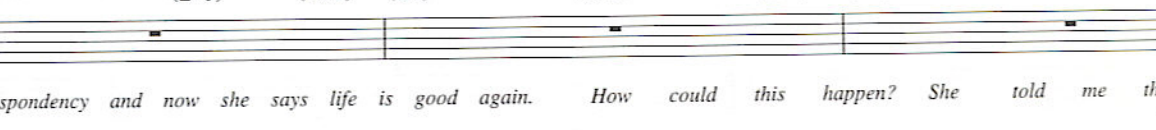
faith, but it also came from a squirrel. Shortly after her divorce, Janet lost her father, then she lost her

(B♭5) (A5) (A♭5) (G5) (B♭5) (A♭5)

job. She had mounting money problems. But Janet not only survived, she worked her way out

(G5) (Bb5) (Ab5) (G5) (Bb5) (Ab5) (G5) (Bb5) (Ab5)

of despondency and now she says life is good again. How could this happen? She told me that late




The musical score consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melody line with eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (Bb). It contains a bass line with eighth and sixteenth notes, and rests. Above the top staff, there are nine chord symbols: (G5), (Bb5), (Ab5), (G5), (Bb5), (Ab5), (G5), (Bb5), and (Ab5). Below the bottom staff, there are nine sets of numbers representing fret positions for the left hand: 5, 3, 2; 8, 6, 4; 8, 6, 4; 6, 4, 2; 5, 3, 2; 6, 4, 2; 8, 6, 4; 8, 6, 4; 6, 4, 2.

(Bb5) (A5) (Ab5) (G5) (Bb5) (Ab5)

one autumn day, when she was at her lowest, she watched a squirrel storing up nuts for the winter.

(G5) (Bb5) (Ab5) (G5) (Bb5) (Ab5) (G5) (Bb5) (Ab5)

One at a time, he would take them to the nest. And she thought, if that squirrel can take care of



5 8 6 5 8 8 6 5 8 8 6
X X X X X X X X X X X X
3 6 4 3 6 6 4 3 6 6 4

(Bb5) (A5) (Ab5) (G5) (Bb5) (Ab5)

himself with a harsh winter coming on, so can I. Once I broke my problems into small pieces

The second system of musical notation for 'The Snow Machine' consists of a treble clef staff with a key signature of one flat (Bb) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, B

Gtr. 1 tacet

Bb5 Ab5

(G5) (Bb5) (Ab5) (G5) (Bb5) (Ab5) (G5) Bb5 Ab5

I was able to carry them, just like those acorns, one at a time.

Harm. Harm. *f*

Pitch: D 5 3 6 6 6 4 3 5 6 6 6 4 3

*Gtrs. 2 & 3 (dist.)

*Two gtrs. arr. for one.

G5 N.C. Bb5 Ab5 G5 N.C. Bb5 Ab5

G5 N.C. Bb5 Ab5 G5 N.C. Bb5 Ab5

Bb5 A5 Ab5

Omit on D.S.

G5 N.C. G5

Rhy. Fig. 1

fdbk. *mf* P.M.

Verse

2nd time, Gtrs. 2 & 3: w/ Rhy. Fig. 1

F5

G5

1. Take all your prob -
2. Be like the squirrel, -

End Rhy. Fig. 1 Rhy. Fig. 2

P.M.-----

are light - er than at heart, — oh, — oh, oh, oh, oh, oh, —
 straight - en your curls, — well, your prob - lems hide in your curls. —

Gtrs. 2 & 3

P.M. —————

Interlude

G5 Bb5 Ab5 G5 Bb5 Ab5 F5 Bb5 Ab5 F5

f

Bb5 Ab5 G5 Bb5 Ab5 G5 Bb5 Ab5 F5

Bb5 Ab5 F5 Bb5 Ab5 G5 Bb5 Ab5

To Coda ⊕

D.S. al Coda (w/ repeat)

⊕ Coda

Bb5 Ab5 G5 Bb5 Ab5 F5 Bb5 Ab5 F5

B \flat 5 A \flat 5 G5 B \flat 5 A \flat 5

The first system of the musical score consists of a melody line and a bass line. The melody line is in G major (one sharp) and features a sequence of chords: B \flat 5, A \flat 5, G5, B \flat 5, and A \flat 5. The bass line provides harmonic support with chords and fingerings: (3), 3, 1, 6, 6, 4, 3, 5, 5, 5, 6, 6, 7, 6, 4.

Outro
G5 N.C. B \flat 5 A \flat 5 G5 N.C. B \flat 5 A \flat 5

The second system is labeled 'Outro'. It features a melody line and a bass line. The melody line includes a 'N.C.' (No Chord) section. The bass line includes a '5' (finger) section. The chords are G5, N.C., B \flat 5, A \flat 5, G5, N.C., B \flat 5, and A \flat 5. The bass line includes a '5' (finger) section.

G5 N.C. B \flat 5 A \flat 5 G5 N.C. B \flat 5 A \flat 5

Oh, oh, oh, oh, oh, oh, oh, oh,

The third system of the musical score features a melody line and a bass line. The melody line includes a 'N.C.' (No Chord) section. The bass line includes a '5' (finger) section. The chords are G5, N.C., B \flat 5, A \flat 5, G5, N.C., B \flat 5, and A \flat 5. The lyrics are 'Oh, oh, oh, oh, oh, oh, oh, oh,'.

B \flat 5 A5 A \flat 5 G5

oh, oh, oh, oh, oh, oh, oh, oh,

The fourth system of the musical score features a melody line and a bass line. The melody line includes a 'N.C.' (No Chord) section. The bass line includes a '5' (finger) section. The chords are B \flat 5, A5, A \flat 5, and G5. The lyrics are 'oh, oh, oh, oh, oh, oh, oh, oh,'.

HYPNOTIZE

Words and Music by
Jack White

Intro

Fast Rock ♩ = 184

A5 C E C

Gtr. 1 (dist.) *8va* *fdbk.* *f* Rhy. Fig. 1 *loco* End Rhy. Fig. 1

Pitch: C♯

A5 C E C Verse A5 C

1. I want to hyp - no - tize you, ba -
want to spin my lit - tle watch_

Rhy. Fig. 2

E C A5 F5 G5 A5

- by, on the tel - e - phone. _____
- right be - fore your eyes. _____

A5 C E C E F5

So man - y times I called your house just to hear the tone. —
 You're the kind of girl a guy like me could hyp - no - tize.

E5 E A5 C E C

And though I knew that you weren't home, — I did - n't
 And if this comes as a sur - prise, — just think of

End Rhy. Fig. 2

F D E A5 C

mind so much 'cause I'm so a - lone. — I want to hyp - no - tize you, ba -
 all those guys who would tell you lies. — I want to spin my lit - tle watch —

E C A5

by, on the tel - e - phone. —
 right be - fore your eyes. —

1. F5 G5 A5

2. I

2.

Interlude

Gtr. 1 tacet

N.C.(A5)

Gtr. 2 (dist.)

F5 G5 A5

f

(F5)

(G5)

(A5)

(F5)

(G5)

(A5)

(F5)

(G5)

(A5)

[illegible]

Gr. 1: w/ Rhy. Fig. 1 (4 times)
A5 C

3.1

Verse

Gtr. 1: w/ Rhy. Fig. 2

A5 C E C A5

wan - na hold your lit - tle hand _____ if I can be so bold, _____

F5 G5 A5 C E C E F5

and be your right hand man till your hand gets old.

E5 E A5 C E C

And then when all the feel - ing's gone, just de -

Gtr. 1

F D E D C A5 C

cide if you want to keep hold - ing on. I want to hold your lit - tle hand

E C A5

if I can be so bold, if I can be so bold,

Asus4

if I can be so bold.

8va

fdbk.

THE AIR NEAR MY FINGERS

Words and Music by
Jack White

Intro

Moderate Rock ♩ = 96 ($\frac{8}{8}$ = $\frac{4}{4}$)

A
Rhy. Fig. 1

C

G

Dsus2 D Dsus4 D

End Rhy. Fig. 1
Play 4 time

Gtr. 1 (dist.)

 f [illegible]

Verse

A5

C

G5

D

1. Life is so bor - ing, it's real - ly got me snor - ing. I'm wear - ing out the floor - ing in a cheap ho - tel. — But I

mf

P.M.-----

A5

C

G5

D

don't have to work and I might be sin - ning but I'm nev - er gon - na have to hear the rings of school_ bells.

P.M.

2	0	2	3	0	2	2	2
0	2	3		2	0	3	3
				X		2	2
				2		0	0
					0		

A5 C G D5 Dsus4 D

Do do do do do do do do do do.

slight P.M.---

A5 C G Dsus2 D Dsus4 D

Do do do do do do do do do do.

slight P.M.---

A G5

2. Well,

f P.M.---

Verse

A5 C G5 D5

don't you re-mem-ber? You told me in De-cem-ber that a boy is not a man un-til he makes a stand. Well, mom is so car-ing, she's real-ly got me star-ing at all the cra-zy lit-tle things she does for sure. And I

mf P.M.---

A5 C G5 D5

I'm not a ge - ni - us but may - be you'll re - mem - ber this: I nev - er said I ev - er want - ed to be a man. —
 can't seem to think of an - oth - er kind of love that a boy could ev - er get from an - y - one but her. —

P.M.-----

A5 C G D5 Dsus4 D

Do do do do do do do do do do.

slight P.M.-----

A C G Dsus2 D Dsus4 D

Do do do do do do do do do do.

slight P.M.-----

A G/Ab G A G/Ab G A G/Ab G A G/Ab G

Yeah.

G5 Bb5 F5 G5

I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.

mf
P.M.

Bb5 F5 G5

I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.

P.M.

Bb5 F5 G5

I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.

slight P.M.

Bb5 F5 G5

I get ner - vous when she comes a - round, when she comes a - round, when she comes a - round.

slight P.M.

To Coda \oplus

A

N.C.

A

N.C.

A

N.C.

A

Hey!

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A

C

G

Dsus2 D Dsus4 D

*Gtr. 3

*Gtr. 2

*Keyboards arr. for gtr.

D.S. al Coda

A

C

G

Dsus2 D Dsus4 D

3.My

⊖ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1

A

C

G

Dsus2 D Dsus4 D

Gtrs. 2 & 3 tacet

Fade out

Gtr. 3

Gtr. 2

*5th time, begin fade.

E5
0XXX00

Intro

Moderately fast Rock ♩ = 152

E5

G

E5

G

E5

Rhy. Fig. 1
Gtr. 1 & 2 (dist.)

Gtr. 1 & 2 (dist.)

G

E5

G

E5

Woo!

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

G

E5

G

E5

G

F5

G

E5

A

E5

A

E5

Gtrs. 1 & 2

G E5 G E5

B Rhy. Fig. 2 D A A7 End Rhy. Fig. 2

E5 G E5 G E5

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 G E5 G E5 G E5

Girl, you have no faith in med - i - cine.

G E5 A E5 A E5 G

Oh, girl, — you have no faith in

Rhy. Fig. 3 Gtrs. 1 & 2

E5 G E5 G E5 B

med - i - cine. A - ce - ta - min - o - phen,

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "med - i - cine." and "A - ce - ta - min - o - phen,". The guitar accompaniment is in standard tuning, with fret numbers indicated below the strings. The chords E5, G, and B are marked above the staff.

D E5 G E5 G E5

you see the med - i - cine. Oh, girl. —

End Rhy. Fig. 3

The second system continues the vocal and guitar lines. The lyrics are "you see the med - i - cine. Oh, girl. —". The guitar accompaniment includes fret numbers and a "10" marking. The chords D, E5, G, and B are marked above the staff.

Verse
E5 G E5

1. Is there a way to find a cure for this im - plant - ed in a pill?

Rhy. Fig. 4

The third system begins the verse with the lyrics "1. Is there a way to find a cure for this im - plant - ed in a pill?". The guitar accompaniment includes fret numbers and a "10" marking. The chords E5, G, and B are marked above the staff.

G E5

Gtrs. 1 & 2: w/ Rhy. Fig. 4

Is it just the name up - on the bot - tle which de - ter - mines if it will?

End Rhy. Fig. 4

The fourth system features guitar riffs for "Gtrs. 1 & 2: w/ Rhy. Fig. 4" and the lyrics "Is it just the name up - on the bot - tle which de - ter - mines if it will?". The guitar accompaniment includes fret numbers and a "10" marking. The chords G and E5 are marked above the staff.

G E5 G E5 A

Is the prob - lem you're al -

Gtrs. 1 & 2 Rhy. Fig. 5

E5 A E5 G

ler - gic to a well fa - mil - iar name? ____

End Rhy. Fig. 5

E5 G E5 G E5

Do you have a prob - lem with this one if the re - sults are the same? ____

*Gtr. 2 only.

G E5 B D

A - ce - ta - min - o - phen, you see the med - i - cine. Oh,

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E5 G E5 G E5 G E5 G E5

girl, you have no faith in medicine. Oh,

Gtrs. 1 & 2: w/ Rhy. Fig. 3

A E5 A E5 G E5 G E5 G E5

girl, you have no faith in medicine.

B D E5 G E5 G E5

A - ce - ta - min - o - phen, you see the medicine. Oh, girl.

Guitar Solo

E5

Gtr. 1

Gtr. 2

G E5 G E5 G

A - ce - ta - min - o - phen, you see the medicine. Oh, girl.

B **A** **A7**

Gtr. 1

Gtr. 2

E5 **G** **E5** **G** **E5** **G**

Uh,

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 2 meas.)

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 6 meas.)

E5 **G** **E5** **G** **E5** **A** **E5** **A** **E5** **G**

girl, you have no faith in med - i - cine._

E5 **G** **E5** **G** **E5** **B** **D**

A - ce - ta - min - o - phen, you see the med - i - cine. Oh,

E5 G E5 G E5 G

girl. _____

Gtrs. 1 & 2

Verse
E5

2. Well, strip the bark right off the tree and just hand it this way.

*Rake strings behind the nut.

G E5 G E5 G E5

Don't e - ven need a drink of

G E5 G E5

wa - ter to make the head - ache go a - way.

*As before

A

Give me a sug - ar pill and watch me just rat - tle down the street.

*As before

E5 A E5 G E5

G E5 G E5 G

*As before

Gtrs. 1 & 2: w/ Rhy. Fig. 2

B

D A A7

A - ce - ta - min - o - phen, you see the med - i - cine. Oh,

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

E5 G E5 G E5 G E5

girl, you have no faith in med - i - cine.

G E5 E5 G E5 G E5

Oh, girl. Oh,

G E5 1. G E5 2. G E5 E5

girl. Oh,

Gtrs. 1 & 2

WELL IT'S TRUE THAT WE LOVE ONE ANOTHER

Words and Music by
Jack White

Intro

Moderately fast ♩ = 148 (♩ = ♪♪)

A

Chorus A

(Jack:) Well, it's true that we love
(Holly:) Well, it's true that we love

Gtr. 1 (acous.)
mf

Rhy. Fig. 1

TAB

N.C.

one an - oth - er. I love Jack White like a lit - tle broth - er.

one an - oth - er. I love Jack White like a lit - tle broth - er.

E

Well, Hol - ly, I love you

D

A

too, but there's just so much that I don't know a - bout you.

Verse

A

(Holly:) 1. Jack, give me some mon - ey to pay my bills. (Jack:) All the

End Rhy. Fig. 1

D

dough I give you, Hol - ly, you been us - ing on pain pills. Jack, will you call me if

A

N.C.

— you're a - ble? I got your phone num - ber writ - ten in the back of my Bi - ble.

E

Jack, I think you're pull - ing my

D

A

leg, and I think may - be I'd bet - ter ask Meg. (Holly:) 2. Meg,

Verse

Gtr. 1: w/ Rhy. Fig. 1

A

do you think — Jack real - ly loves — me? (Meg:) You know, I don't care 'cause

N.C.

E

Jack real - ly bugs me. —

D

Why don't you ask him now?

Well, I would, but Meg, I

A

real - ly just don't know how.

Verse

Gtr. 1: w/ Rhy. Fig. 1

A



(Meg:) 3. Just say "Jack, do you a - dore me? (Jack:) Well, I would, Hol - ly, but

N.C.

E



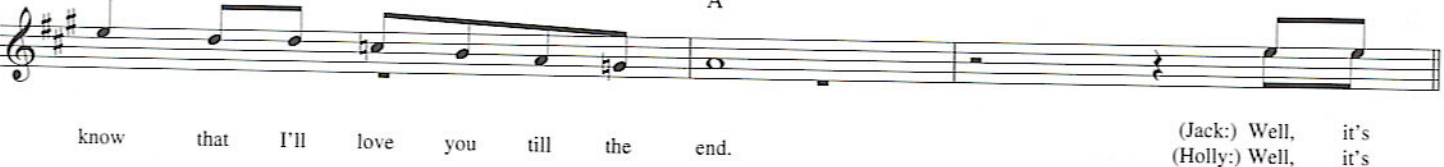
love real - ly bores me. (Holly:) Then I Then I

D



guess we should just be friends. guess we should just be friends. I'm just kid - ding, Hol - ly. You

A



know that I'll love you till the end. (Jack:) Well, it's (Holly:) Well, it's

Chorus

Gtr. 1: w/ Rhy. Fig. 1

A



true that we love love one an - oth - er. true that we love one an - oth - er. I love Jack White like a

N.C.

E



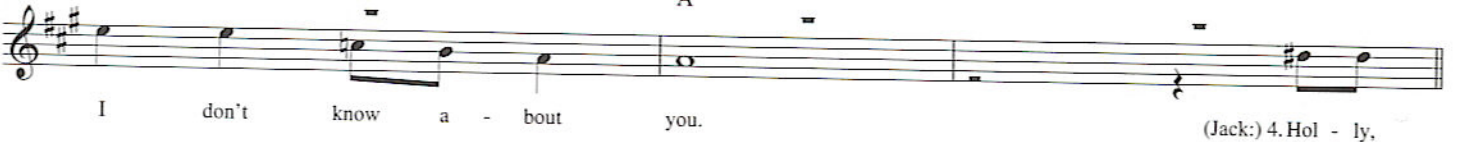
lit - tle broth - er. Well,

D



Hol - ly, I love you too, but there's just so much that

A

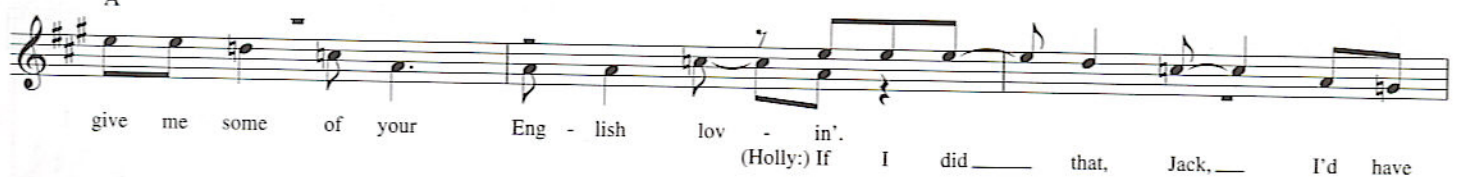


I don't know a - bout you. (Jack:) 4. Hol - ly,

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)

A



give me some of your Eng - lish lov - in'. (Holly:) If I did that, Jack, I'd have

N.C.

E



one in the ov - en. Why don't you

go off and love your - self? If I did that, Hol - ly, there

won't be an - y - thing left for an - y - bod - y else.

[illegible]

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 8 meas.)

5. Jack, it's too bad about the way that you look. (Jack:) You know I

gave that horse a car - rot so he'd break your foot.

(Meg:) Will the two of you cut it out, _____ and

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (1st 10 meas.)

A

tell 'em what it's real - ly all a - bout.

(Jack:) Well, it's true that we love
(Holly:) Well, it's true that we love

Gtr. 1

N.C.

one an - oth - er.
one an - oth - er. I love _____ Jack White like a lit - tle broth - er.

E

Well, Hol - ly, I - love you too, but there's

D

just so much that I _____ don't know a - bout

Gtr. 1

A

you.

w/ studio chatter

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, B, G, D, A, low E

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing the string with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

The White Stripes **EL&PHANT**

Seven Nation Army

Black Math

There's No Home For You Here

I Just Don't Know What To Do With Myself

In The Cold, Cold Night

I Want To Be The Boy To Warm Your Mother's Heart

You've Got Her In Your Pocket

Ball And Biscuit

The Hardest Button To Button

Little Acorns

Hypnotize

The Air Near My Fingers

Girl, You Have No Faith In Medicine

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